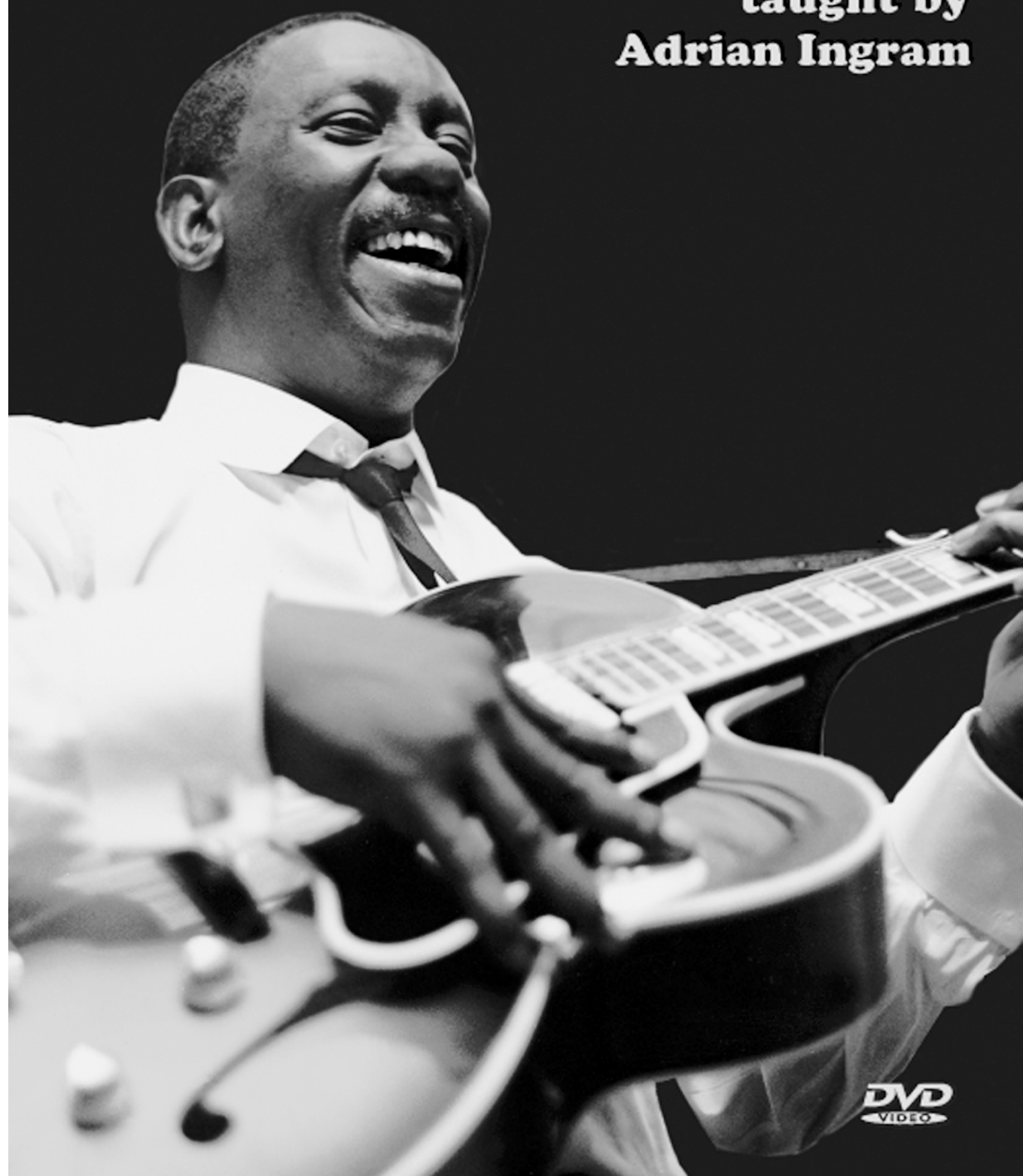
The Guitar Style of
Wes Montgomery
taught by
Adrian Ingram
DVD
VIDEO

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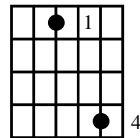
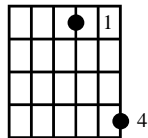
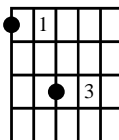
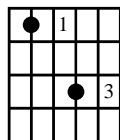
Octave & Thumb Technique

Wes Montgomery's Octave Shapes

Shape One - **S1** (1st & 3rd, and 2nd & 4th strings)

Shape Two - **S2** (3rd & 5th, and 4th & 6th strings)

G major Scale in Octaves

Gmaj7 Arpeggio in Octaves

ROAD SONG (O.G.D.)

Cmi7
F9
B♭maj7
S2
S1
S2
Bmi7
E9
B♭mi7
Bmi7
E9
S2
S1
E♭9
A♭maj7
D7♭9
S2
S2
D.S. take 2nd ending
(no repeat)

Three Substitutions

Wes Montgomery made frequent use of 3 substitutional devices, both for single-line (octaves) and chordal work. These can be summarized as follows:

1. The mi7 over a dom7th - (II over I7).
2. The Dom7th over a mi7 - (I7 over II).
3. ≤5 substitution

Substitute No.1:
Mi7 over Dom7

There are at least three ways of arriving at this substitution. Choose the method which suits you best.

All substitutions are based on the common note principle - e.g. a substitute chord has one or more notes in common with the original chord. Substitutes *always* have different names to the original e.g. Gmi9 over C7 is a SUBSTITUTE. Whereas C13 over C7 is an EXTENSION.

This common note idea can be easily understood from the following example:

Notice that the Gmi6 had 4 notes in common with the C9. The more notes in common, the more readily the substitute can be used, the downside being that it will sound very similar to the original. The fewer notes the substitute has in common with the original chord, the more careful we need to be. Ideally those chords with two or three notes in common prove the most practical.

The above example is, in fact typical of Montgomery's use of the minor over a dominant 7th. But, how did he arrive at this? Any of the following methods may be used; pick the one which suits you best:

Location

1. Substitute the minor chord a 5th above or 4th below the given Dom7 (Gmi7 over C7 - Fmi7 over B⊴7 — Cmi7 over F7 etc.)

2. Treat the dom7 as the V of a II-V progression, then substitute the II chord. (IIs and Vs are interchangeable).

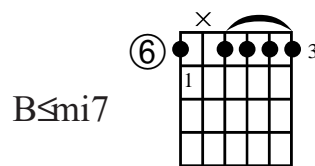
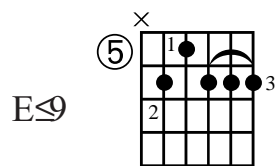
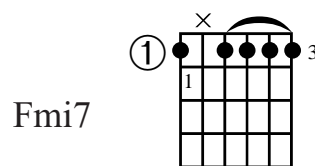
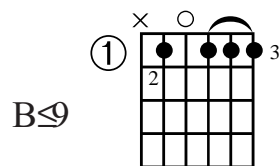
3. Extend your dom7th chord shape to a 9th, then visualize the extension as part of a minor chord:

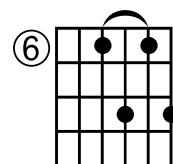
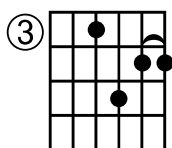
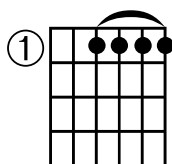
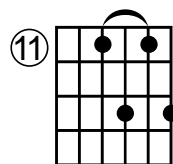
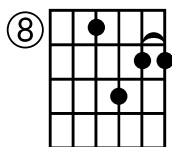
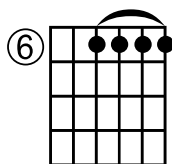
These methods may be summarized as:

1. Locate the Minor a 5th above, or 4th below..
2. Treat the dom7 as V and substitute chord II of same key.
3. Visualize an extended dom7 as a minor chord.

Having arrived at the minorised dominant, we can than apply any of the devices (scales, inversions, etc.) we would normally use for a minor situation.

Chordally, Montgomery was fond of the following inversions:

Mi7 over Dom7 Substitute for Cariba

II and V chords, of the same key, are interchangeable.

Fmi7 Inversions for Cariba

Bbm7 Inversions for Cariba

Practice Regime (inversions for Cariba)

1. 1 shape per measure

2. 2 shapes per measure

3. 4 chords per measure

Last time

Practice the same pattern with the B≤mi7 shapes

Alternative fingering

CARIBA

(F minor Blues over a Bb Blues)

Mi7 over Dom7 Licks for Cariba

1. Fmi7 over B≤7

2. Fmi7 over B≤7

3. Fmi7 over B≤7

4. Fmi7 over B≤7

5. Fmi7 over B≤7

6. B≤mi7 over E≤7

(Fmi7 over B≤7) etc.,

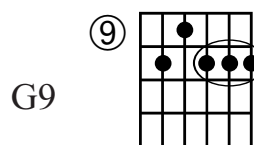
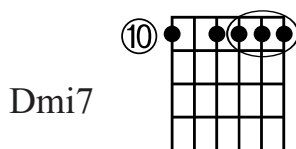
SUBSTITUTE No. 2:
Dom7 over Mi7

Location

This is essentially a reversal of the idea explained in No. 1: Mi7 over Dom7th; similarly, there are three different ways to locate it:

1. Substitute the dom7th chord a 4th above, or 5th below the given or mi7 (G7 over Dmi7 — D7 over Ami7 — C7 over Gmi7 etc.)

2. Treat the mi7 as the II of a II-V progression, then substitute the V chord (IIs and Vs are interchangeable):

3. Visualise your mi7 shape as an extended Dom7 chord:

The same concept applies to all mi7 shapes. Remember II and V chords of the same key are interchangeable.

As before, when we have arrived at the substitute dom7 we can apply any of the common dom7 devices. Simple dom7th and dom9th arpeggios are very effective, in tunes like “Yesterdays,” “Impressions” and “Full House.”

G7 Scales and Arpeggios over Dmi7

G7 Scale

G7 Arpeggio

D Dorian Mode

2 Octave G7 scale showing notes of Dorian Mode

Dom7 Arpeggio No.1

Dom7 Arpeggio No.2

Dom7 Arpeggio No.3

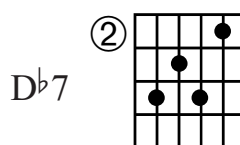
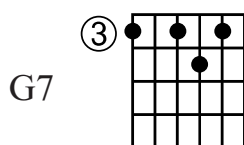
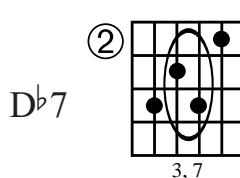
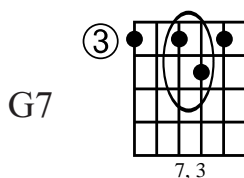
Dom 9th Arpeggio No.1

Dom 9th Arpeggio No.2

Dom 9th Arpeggio No.3

SUBSTITUTE No. 3:
b5 and b5, II-V

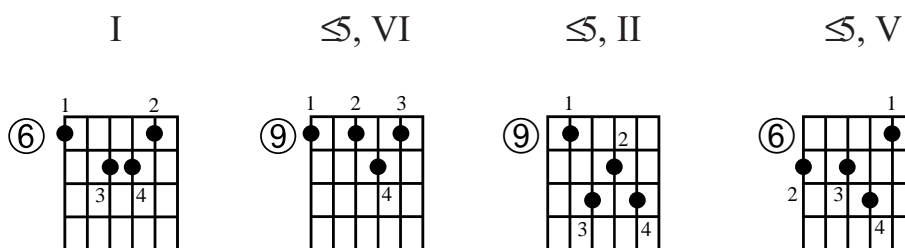
Flat-five (tritone) substitution is a standard Be-bop device. Wes Montgomery incorporated this substitution into every aspect of his playing, single-line soloing, 'comping, octaves and even his compositions.

The basic principle is that a dominant chord, a ≤5th away from a given dom chord can be used in its place:

This substitution works because both shapes have two notes in common. The 7th and the 3rd (F and B) of G7 invert to become the 3rd and 7th of the D≤7:

Because II and Vs, from the same key, are interchangeable, Wes liked to add the appropriate II chord to his ≤5 substitute. In the previous example the II would be A≤mi7.

Study the following equation:

Given chord		♭5 sub.,		with appropriate II
G7	=	**D♭7**	=	**A♭mi7 D♭7**

Consequently, the b5 substitution of G7 is D♭7 and the ♭5, II-V of the G7 is A♭mi7 D♭7. Montgomery made extensive use of ♭5, II-Vs. He also liked to use ♭5 substitutions over the popular I, VI, II, V progression, a technique which played a major role in Montgomery's most popular composition: "West Coast Blues."

I VI II V turnaround with b5 substitutions

| B♭maj7 | D♭7 | *G♭maj7 | B7♭5 | to bar 1

Originals:

| B♭maj7 | Gmi7 | Cmi7 | F7 |

* Wes used the maj7 instead of a Dom7 to obtain the pedal note F.

Introduction and Ending: *West Coast Blues*

WEST COAST BLUES

Bmi7
E7
E♭7

B♭7

F7

West Coast Blues
(Changes for solos)

b5, II-V Substitute at bars 7 and 8

b5 Substitute on the V chord (bar 24)

ROAD SONG
(extract)

4 ON 6

Cmi9 B7 B♭mi9 A7

♭5 ♭5

basic: Cmi7 F7 B♭mi7 E♭7

10 7 8 5
8 7 6 5
8 8 6 6
8 7 6 5

Ami9 A♭7 E♭mi9 A♭9♭5

♭5 ♭5 – II V

Ami7 D7 D7

7 4
5 4 6 3
5 5 6 3
5 4 4 4
6
4

4 ON 6

8
10 8
10
6
8 6
8
5
7 5
7
6
8 6
8

3
5 3
5

B♭maj7
Gmi7
A♭m11
Ami11
D7♯9

Tune
2nd Part, … etc.

Cmi9
B7
B♭mi9
A7
Ami9
A♭7
E♭mi9
A♭9♭5

4 on 6 - Chords for Solos

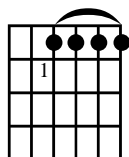
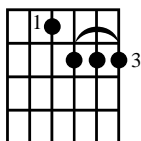
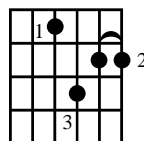
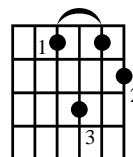
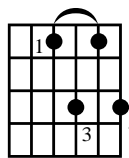
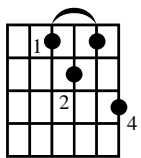
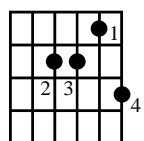
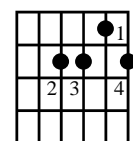
Characteristic Techniques

TECHNIQUE No.1: Alternating Inversions

West Coast Blues

(extract)

TECHNIQUE No. 2: Imi7-V7b9 Sequences

Most Used mi7 and mi6 inversions

V7b9 and their parent V7 inversions

TECHNIQUE No. 3: Interchangeable Key Centers

Bbmaj7 Scale and Arpeggio

(use for B≤maj7, Gmi7 and C7)

Example played over Gmi7, B≤maj7 and C7 on video:

TECHNIQUE No. 4:
Characteristic Sounds for Soloing

Sound No.1

Use the major scale and major7th arpeggio a tone below the Dom7 and mi7th chords, e.g:

G major scale and Gmajor7th arpeggio, over A7 or Ami7
A≤major scale and A≤maj7 arpeggio over B≤7 or B≤mi7
E≤major scale and E≤maj7 arpeggio over F7 or Fmi7, etc.

Sound No.2

Change all IIs to Vs and vice versa, e.g:

Dmi7 = G7 or G7 = Dmi7
Ami7 = D7 or D7 = Ami7
Emi7 = A7 or A7 = Emi7 etc.

Sound No.3

Play over the ≤5 substitute of.dominant chords, e.g:

D7 = A≤7
F7 = B7

Play over the II of the ≤5 substitute ,e.g.

D7 = A≤7(≤5 sub) = E≤mi7(≤5-II)
F7 = B7(≤5 sub) = F mi7 (≤5-II) etc.

Sound No.4

Emphasize the 9th (or 2nd) and 4th (or 11th) when soloing over Dom7 and Mi7th chords.